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SCHOTT & CO'S ORGAN JOURNAL.

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 37. Overture in F " "

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Pieces for the Organ

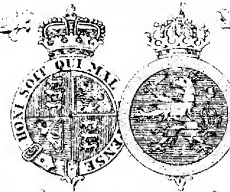
composed
by

WILLIAM FAULKES

(Organist of S. Margaret's Church, Anfield, Liverpool.)

	Net.		Net.		Net.
Marche Religieuse in B minor	1 6	Communion in G	1 0	March in C	2 0
Élévation in B minor	1 0	Andante affettuoso in B flat	1 6	Cantilène Pastorale in A minor	1 6
Pastorale in E	1 6	Élégie in F minor	1 6	Caprice in B flat	1 6
Toccata in D minor	2 0	Scherzo in A	2 0	Marriage Benediction in D flat	1 0
Cantilène in A	1 6	Méditation in E flat	1 0	Romance in D	1 0
Offertoire in E minor	1 6	Grand Chœur in D	1 6	Offertoire in C minor	2 0
Theme (varied) in G-major		Overture in F			

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To
F. W. AUSTIN. Esq. Mus. Bac., Dunelm.
(Organist of the Parish Church, Wallasey.)

CANTILENE.

WM. FAULKES.

Moderato. (♩ = 42.)

Sw. Oboe & O. D. (trem.)

Ch. soft 8f!

soft 16 & 8f!



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, often beamed together, and some slurs. The middle staff is in bass clef with the same key signature, featuring a more complex texture with many beamed sixteenth notes and some rests. The bottom staff is also in bass clef with the same key signature, containing a simpler line with quarter and eighth notes.



The second system of musical notation also consists of three staves. The top staff continues the melodic line from the first system. The middle staff features a measure with a fermata and a note marked with an 'R.' (ritardando). The bottom staff continues the simpler line of quarter and eighth notes.



The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the complex texture of beamed sixteenth notes. The bottom staff continues the simpler line of quarter and eighth notes.



First system of musical notation. The top staff (treble clef) begins with a melodic line marked *poco rit.* and *a tempo*. The middle staff (bass clef) features a piano accompaniment with a *ten.* (tension) marking. The bottom staff (bass clef) provides a simple harmonic accompaniment.



Second system of musical notation. The top staff continues the melodic line. The middle staff continues the piano accompaniment. The bottom staff continues the harmonic accompaniment. A marking *Gt. Diaps. to Sw.* (Great Diapason to Swell) is present, along with a *mp* (mezzo-piano) dynamic marking.



Third system of musical notation. The top staff begins with a new section marked *Più mosso.* (Faster). The middle staff features a piano accompaniment with a *3* (triple) marking. The bottom staff continues the harmonic accompaniment. A marking *Gt. to Ped.* (Great to Pedal) is present.



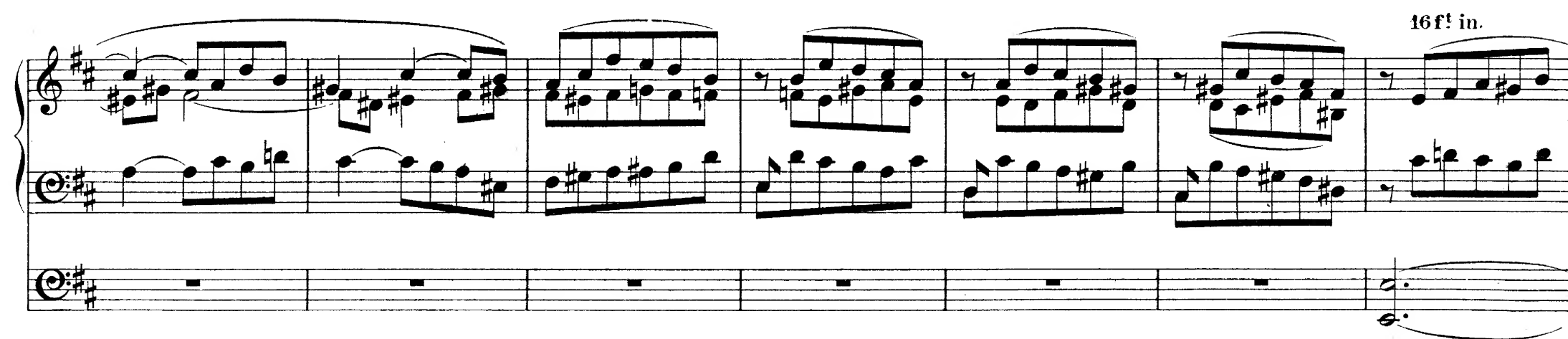
The first system of musical notation consists of three staves. The top two staves are joined by a brace on the left and contain complex melodic and harmonic lines with many accidentals. The bottom staff is a single line with a more rhythmic, bass-like accompaniment.

add 16 f!



The second system of musical notation also consists of three staves. The top two staves continue the complex melodic and harmonic lines from the first system. The bottom staff has a few notes at the beginning and then remains mostly empty for the rest of the system.

16 f! in.



The third system of musical notation consists of three staves. The top two staves continue the complex melodic and harmonic lines. The bottom staff has a few notes at the beginning and then remains mostly empty for the rest of the system.

This musical score consists of three systems of staves. The first system (measures 1575-1576) features a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with eighth notes. The second system (measures 1577-1578) continues the piano part, with a dynamic marking of *p* (piano) at the start of measure 1578. A guitar part enters in measure 1578, marked *Sw 8f!* (Swell 8 feet). The third system (measures 1579-1580) shows the guitar playing a triplet of eighth notes in measure 1579, labeled *Gt. O. D. (uncoup.) rit.* (Guitar Octave Down, uncoupled, ritardando). In measure 1580, the guitar plays a triplet of eighth notes, labeled *Ch.* (Chorus). The piano part continues with a melodic line in the treble staff and a bass line in the bass staff. A dynamic marking of *Tempo I.* (Tempo I) is present at the start of measure 1580. The score concludes with a final measure in the piano part.

The image displays three systems of musical notation, each consisting of three staves. The first system includes a marking "Sw." above the first staff. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation features complex melodic lines with many beamed sixteenth and thirty-second notes, often spanning across bar lines. The bass staves provide harmonic support with chords and moving lines. The second and third systems continue this musical texture with similar melodic and harmonic patterns.

The image displays three systems of musical notation, each consisting of three staves. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The notation is as follows:

- System 1:** The top staff (treble clef) contains a melody with eighth and sixteenth notes. The middle staff (bass clef) features a complex, rapid sixteenth-note pattern. The bottom staff (bass clef) has a simple, slow-moving line with half notes.
- System 2:** The top staff includes a triplet of eighth notes. The middle staff continues with intricate sixteenth-note passages. The bottom staff remains a simple half-note line.
- System 3:** The top staff features sustained chords. The middle staff has more sixteenth-note activity. The bottom staff continues with half notes. The system concludes with a measure marked *p* (piano) and the instruction "Ch. Dul." (Chamber Dulciana) above the staff.

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